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Bronzes are very desirable decorative materials, and perhaps it may be of some use to mention a few of the best and those that are of most use to the decorator. Pale gold is a very fine and useful bronze, being as near deep gold leaf as possible. Rich gold is more like lemon gold, but I do not find it as durable as the pale gold. Then again, there is rich pale gold, which will be found very useful, as will also citron and copper, and if proper attention is given to the methods of use, they will stand for years. Of course, if a piece of the material in question has to be scumbled in oil after bronzing, there is no need to use the above-mentioned expensive bronzes, for a cheaper quality will answer as well, but care must be taken to thoroughly protect them, as the cheap kinds are very fugitive, turning black in a very short time when not scumbled and protected; the better quality being reserved for picking out, etc. These must also be protected by being varnished or lacquered. It is absurd for any one to pretend to palm off any medium that will stand long without some protection applied after the bronze is dry. I dare make the assertion that not one in a hundred knows the difference between a hand-made bronze or a precipitated one, to say nothing about what bronze really is, and how manufactured. I may mention here that some six years back I did some plaques in gold bronze and silver flora, scumbled to imitate old silver. These plaques remained in an outside position, exposed to all weathers, for four years, and with a southern aspect, being taken down only through the wood framing on which they were fixed giving way. At that time—six years back—aluminum was not in general use, being too expensive, or I should not have used the silver flora. A very fine quality aluminum can be had for about \$2.50 per pound. This may appear a little expensive at first glance, but it is not so. Aluminum being of a very light nature, one ounce packet will be found sufficient to bronze twelve yards of lincrusta if done with care. It generally takes two ounces of other bronzes to do the same quantity. Of course, the heavier and wider the material, the more bronze it will take. A very good way to use bronzes effectually, and make sure of a substantial job, particularly for dados, or when hard wear is expected, is as follows: First bronze the material, as before described; put in parts with stains to suit, then lay in with a scumble made with black japan and a little crimson lake; then wipe off, and when dry go all over again with the same scumble, thinned out, but do not wipe off in this case. If a good gloss is required, add some varnish to the above. These processes must be done very quickly indeed, as the japan sets very soon, and if allowed to get the least bit tacky it cannot be wiped even. An oil scumble can be used if preferred, instead of the japan. It will be found much easier to work, but the effect is not so good, the black that must be used in the oil scumble being too opaque, whereas, the japan is of a deep golden hue when laid on the bronze or metal. There is just one little matter probably worth mentioning, and that is how and what to do with lincrusta plaques. Very fine effects can be got by treating them with tin foil of different shades. Plaques done as described are mostly useful for cabinets, saloon carriages, &c., &c. They will also take an electro deposit very well indeed, some done a few years back having all the natural appearance of Florentine and Venetian bronze. These plaques look very well done in Della Robbia ware, which is a very simple process. The chief difficulty is in getting the right shade of colors and gloss. This also applies to majolicas and all ceramic effects, which, I presume, every decorator

knows something about.

The most useful bronzes for decorators are pigeon, light blue, moss green, Russian green, sea green, and fire copper. A very nice shade can be got by carefully mixing pigeon with silver flora. All these bronzes must be thoroughly protected or they will not stand. I have some in my possession that have been done four years, and are as bright as when first done. A mixture of half japanners and copal varnish will be found more suitable for these bronzes than pure japanners, but the size must not then stand as long as usually allowed for other bronzes, as these patent ones are better if the size has a moist tack. When bronzing, perchance the gold size will cause the bronze to appear a little dull, but no fear need be entertained on that account, as in drying they return to the original color. If the same care and precaution is taken with these bronzes, there is no more risk than in using ordinary ones, but in all cases never attempt to lacquer over them until quite hard, and on no account varnish them, if you do they become dull and lustreless.

One of the principal causes of bronze turning black is foul air, being exposed to draughts, etc., the sulphur emitted from gas when burning, dampness, and many other causes not generally known. I daresay it has often been noticed that if a member of a cornice is run in with bronze, the parts above the windows and doors will be the first to turn. If we take the trouble to thoroughly examine them we shall find a thin deposit of some matter. Now take a piece of wool dipped in

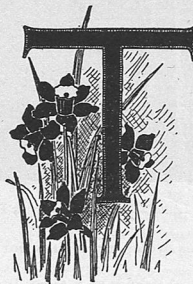
ammonia, and just wipe a portion with it, and we shall find that the discoloration can be wiped away, leaving the bronze as bright as when first applied. This only applies to the best bronzes, and they must have been properly protected. Some very simple experiments can be tried as follows: Bronze a piece of material and cut some slips, tack some near a dining-room door, so that the air currents strike it; also near a street door, kitchen, w.c. or lavatory, and it will be found that the foul air currents will be plainly seen after a few days by certain wavy lines shown on the bronze, this deep-

ening day by day, gradually turning black. As before stated, all this can be avoided by giving attention to the processes before described, and using the best bronzes, and even then, should a little discoloration take place on the parts mentioned, do not condemn the bronze before first trying to remove the deposit as described.



PANEL FROM AN ALTAR-PIECE. BY R. ANNING BELL.

NEW WALL-PAPERS. GEORGE HALBERT.



THE fame of George Halbert, the Brooklyn decorator, is by no means confined to that city, but is spread all over the United States. He has certainly done more than any other man in his own city to elevate the standard of decorative art and enrich its people with all the refinements of form and color possible to the modern decorator. But more than this, he is a manufacturer of decorative materials that are known and appreciated by decorators everywhere. Being a shrewd man of business, as well as a consummate master of his profession, it need hardly be

said that his lengthy career in Brooklyn has proved a financial

THE DECORATOR AND FURNISHER.

success. It is success that lends boldness to the spirit of enterprise, and Mr. Halbert, being a man in which the qualities of conservatism and enterprise meet in about equal proportions, it naturally follows that in time he would interest himself in

known as Halbert's French Appliqué Relief. This highly decorative material, produced in the highest and most beautiful of tracteries, proved one of those ready-made form of decoration that the best decorators everywhere are always in search of it,



PANEL LOUIS XVI - 120.

PANEL LOUIS XVI - 121.

LOUIS XVI. WALL PANELS IN HALBERT'S FRENCH APPLIQUÉ RELIEF.

other enterprises more or less allied to his profession of interior decorator.

About two years ago Mr. Halbert established a factory in Brooklyn for the manufacturing of a plastic relief decoration,

and the consequence was that in a few months its wide spread use convinced Mr. Halbert that his new venture was a complete success. The material is one that possesses the elements of lasting popularity. The current demand for decorations in low

relief, characterized by the delicacy and elegance that belongs to French XVIII. century ornament, makes such a product extremely fashionable as the proper mode for finishing walls and ceilings in household decoration. The material is extremely light and can be closely packed in boxes and shipped all over the country at a low rate. It is easily applied to wall surface and when once properly hung, becomes an integral part of the architecture of the building, and is as indestructible as the wall itself. Its capacity for decorative treatment is only limited by the genius of the decorator himself, and nothing further may be added to emphasize the most important point. Designs are produced not only in Louis XIV., Louis XV., Louis XVI. and Empire styles, but also in the Romanesque, Renaissance, Colonial and other styles to order. We illustrate herewith a panel design in the Louis XV. style for wall decoration, which is one of the latest patterns produced in this interesting material, whose decorative possibilities have only begun to be appreciated.

The great success that has attended the manufacture of his Appliqué Relief has led Mr. Halbert to embark in the manufacture of wall-papers as an additional enterprise. The great quantity of high class wall-papers used by Mr. Halbert in his private decorative business was a factor in suggesting the manufacture of such papers as an economic fact in the situation, as well as their production for the benefit of the trade at large. Accordingly, Mr. Halbert secured the extensive factories and premises located at 24-36 Division St., Brooklyn, formerly used as a wall-paper factory by the firm of Lockett, Barnes & Co. The premises have been fitted up with new machinery throughout for the manufacture of both hand and machine-made goods, and the staff of employees are at present engaged in sampling over twenty new, original and exquisitely beautiful patterns, that have been prepared after a careful survey of the entire range of American productions to supply the trade with various missing links among the production of the older factories. In a word, Mr. Halbert, as the outcome of many years of experience in the practical handling of wall-papers as a decorator, has prepared the designs he will show the trade during the coming season to meet pressing requirements in the practice of modern high-class work. He has produced patterns suitable for halls, parlors, dining-rooms, libraries, boudoirs, drawing-rooms and bedrooms. He does not manufacture blanks, but the line embraces flats, decorated ingrains, silks, damasks, chintzes, and flock papers. Mr. Halbert believes in the principle of going

slow but sure in his undertakings, and we venture to predict that he is at present sowing the seed of a magnificent undertaking, which has every possibility of becoming one of the largest wall-paper factories in the country.

COLOR IN THE STREET FRONT.

By EDWARD HURST BROWN.

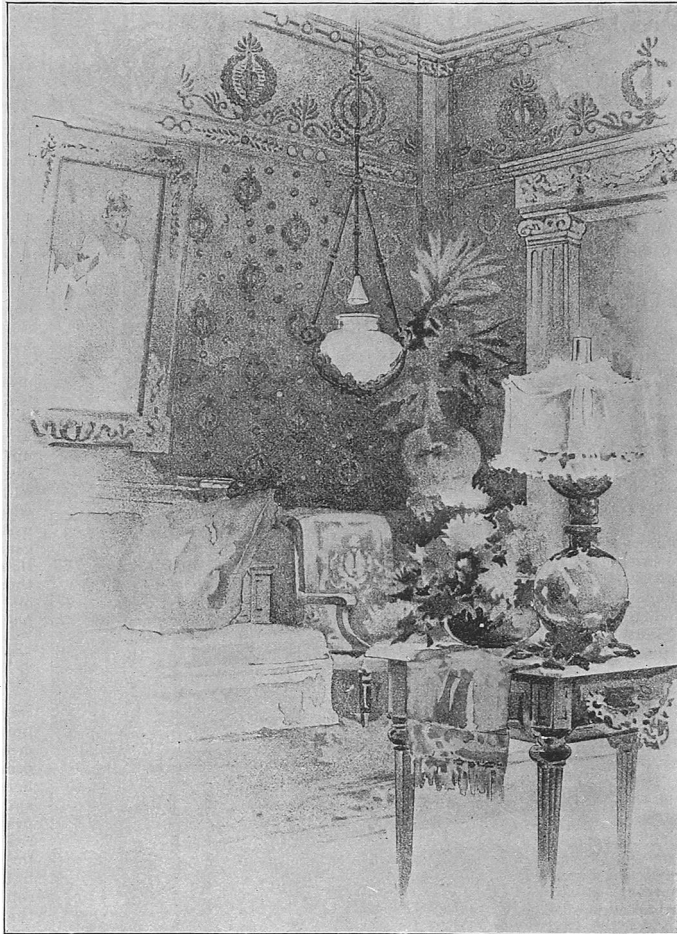
TOO much of our city street architecture is monotonous, as much from sameness of color as from lack of variety in form. Go into many portions of New York City and you will find row upon row of brown stone houses, with fronts smooth as though they were turned out of a mould. The stone

itself is not ugly in color, in fact, it is rather pleasing; but when block after block is passed, with never a variation in shade or texture, with a sameness even in the ornamental details, it makes one wonder how the average New Yorker can be content to mask his domestic life behind so uninteresting an exterior, when for no more money a pleasing and artistic house could have been built, or when the present brown stone might be made an attractive piece of architecture at but slight expense. Not only may a color variation be obtained by roughening the surface of the stone, but the introduction of bands of color, or of surface ornaments can readily be obtained by the use of either the ordinary red brick, or of some of the various colored or mottled bricks which are now made in different shades, shapes and sizes.

In order to introduce color into one of these old-fashioned brown stone fronts, it will by no means be necessary to tear out the entire wall, nor even to remove the whole of the skin of brown stone which forms its external coating, but all that is needed is to cut out the stone where the brickwork is to be introduced.

It may, perhaps, be advisable to modify the forms of the openings somewhat; to change the old square-topped door, with its uninteresting ornament, to a semi-circular arch of molded brick, or to widen the apparent size of the window openings, giving them circular heads. This latter may be done, however, without disturbing the interior decoration, or even removing the window frame, by introducing above the top of the window a semi-circular panel of ornamental terra cotta, above which the brick arch is turned.

The roughest and hardest of the ordinary common bricks



AN EMPIRE ROOM DECORATED WITH A NEVIS & HAVILAND WALL-PAPER.